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## AMERICAN ART NEWS.

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Brentano's, Fifth Ave. and 27th St.  
William R. Jenkins, 851 Sixth Ave.  
Powell's Art Gallery, 983 Sixth Ave.

## WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

LONDON  
American Express Co. - - - Haymarket  
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PARIS  
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The American Art Students' Club, 4 rue de Chevreuse  
Lucien Lefebvre-Foinet - - - 2 Rue Brea

## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

## THE NOVEMBER BURLINGTON.

In the November number of the Burlington Magazine Sir Martin Conway writes of Gerard David's "Descent from the Cross," which is reproduced as a frontispiece by permission of Messrs. Colnaghi and Obach. It was originally in the collection of the King of Holland. Douglas Ainslie concludes his "Theory of Aesthetics," and Osvald Siren his discussion of the works of Giuliano, Pietro and Giovanni da Rimini. One of the examples of Giovanni, which is in a private collection in this country, represents "The Birth, Circumcision and Naming of S. John." "The Drawings by Cornelis Bos and Cornelis Floris" are discussed by Paul Buschmann. George Saville concludes his "Spanish Embroideries." "English Marqueterie" is by Herbert Cescinsky. Bernhard Rackham is the writer of "Wirksworth Porcelain; a Note." In "A Monthly Chronicle" account is given of The Arts and Crafts Exhibition. Piazzetta's injured ceiling picture "The Apotheosis of S. Dominic" in the church of SS. Giovanni e Paolo in Venice, is reproduced with comment by Tancred Borenius. The Burlington may be had of the American agent, James B. Townsend, 15 E. 40 St.

Henry Mosler, who spent the summer painting at Rye, N. Y., has returned to his Carnegie Hall studio, where he is at work upon an important canvas. "The Quilting Bee." Since his return, he has painted two ideal heads.

Edward Potthast spent the early summer in the neighborhood of Lake Louise, Alberta, and later painted some of his beach pictures at Rockaway.

## RECORD ART AUCTION YEAR.

Unless all signs fail, the present art auction season, only recently opened, will be a record one for the United States. We predicted some weeks ago that from the attendance at, and the interest shown in the then first and comparatively minor art and book auctions, that the season would be a good one, but the attendance and the figures obtained at the sales of French books from Mr. Henry E. Huntington's Library, and the furniture, antiques and art objects from the Davenzati Palace and the Villa Pia of Florence—and which total, as we go to press with the latter sale still on, unexpectedly large amounts—now only confirm our recent prediction, but carry it further and at this early date of the season.

But just, as when in Wall Street, as at present, wise and conservative financiers utter warnings in a "runaway bull market" and argue that too high prices and too wild speculation always mean a corresponding and equally rapid decline, if not a panic—the thousands of collectors and owners of art works, who are beginning to "tumble over each other," as it were—the first to pay any price when seemingly infected by excitement and rivalry at a sale, and the latter to arrange to sell possessions for expected large or fabulous profits—should be warned against extravagant buying or hopes of selling at great profit.

The close and intelligent study of the best markets wherein to buy or sell and of the best time and place to so buy and sell, is even more necessary in these inflated than in normal times. It was doubtless the idea so prevalent in Europe that anything would sell at auction in America now, that inspired the English Royal Society of Watercolor Painters to arrange for a recent sale here, which, while some fair prices were obtained, must have been a disappointment to the artists who contributed works, painters in the lighter medium, like Napier Hemy and Alfred Parsons, for example, having their works knocked down for a fraction of what they would bring in London in normal times.

And yet had the artists who arranged this sale studied market and time conditions, they would probably not have held it at all or surely not at such a date, for English watercolors and painters are not well known to or by the American art public and have no real market here, while the date of the sale, so early in the season, also militated against high or even good prices, despite the offering of the collection in a high-class auction room and their sale by an auctioneer of distinction.

Watch your market—collectors and owners—and also watch your time and place to buy and sell! We will have more to say on this subject as the season waxes.

Ossip Linde is showing in the Historical and Art Society Building at Albany, N. Y., canvases painted in Venice and Bruges and American landscapes. These all exemplify his fine color sense and able technique. The art of Mr. Linde is too well known to need long description. He is a colorist par excellence and a painter of unusual virility.

## ROOSEVELT ON ART.

We commend, even to those rock-ribbed Democrats and Old Guard and reactionary Republicans, to whom even the name of Col. Roosevelt is "anathema marenatha," the arguments and expressions on "Nationalism in Art," to which this many-sided and accomplished man gave voice in his recent address before the members of the National Institute of Arts and Letters, printed in part in another column.

Surely even the Colonel's enemies could not disagree with his remarks in general, and we hope they will also agree with his definition of "Cubist Patriotism."

## ART BOOK REVIEW.

PARKS, THEIR DESIGN, EQUIPMENT AND USE.—  
By George Burnap, B.S., M.A. Large  
8 vol. Net, \$6. J. B. Lippincott Co.,  
Phila., 1916.

It is often remarked by artists that as soon as the landscape passes from private to public ownership it loses its beauty. It is true that the officious meddling with nature on the part of park "experts" is the cause of the ruination of much fine "scenery." Mr. Burnap endeavors to help matters in this book, but his text lacks brevity and his illustrations, in many instances, lack graphic simplicity, so that a subject which needs clarifying does not escape the clutter which so often confuses it and confounds the purpose of so many authors in the field of landscape gardening. Mr. Burnap's critical comments on the parking examples illustrated, are interesting and suggest that a like conciseness in the treatment of the entire text would have been an improvement.

The chief merit in the many illustrations consists in the wide topographical diversity attained. The views of South American cities are especially instructive, as showing not only the parking treatment but the architectural aspect of these (to us) too little known cities. The author, by virtue of his position as landscape architect of public buildings and grounds in Washington, D. C., will doubtless appeal authoritatively to many park officials throughout the country, whose opportunities for study in the higher ethics of their profession may be limited. The book is an admirable example of typography, a typical Lippincott achievement.

James Britton.

## A Just and Kindly Critique.

"Big and handsome, a new monthly magazine bearing the title 'The Art World,' made its initial appearance last month.

"The articles are not the brief sort and may not find as wide a reading as their authors desire. As I have gleaned from such reading of them as time permitted I gather that the unnamed editors have undertaken a pretty heavy task. In so far as they may be able to advocate a really sound art, if they can properly define the term, there will be many a hearty wish for success. If, however, they have undertaken to turn back the hand of time, they have undertaken a hopeless task. We are with them unreservedly in honoring the founders of the American school but not if they insist on a reversion to their ways. Thomas Cole has been given deserved prominence but who can be made believe that he and his contemporaries, had their lives been prolonged, with all their faculties, beyond the usual span, would have been content to rest with the knowledge they possessed of the grammar of art? Would they not rather have so grown as to be able to apply that knowledge to a freer expression? Over-emphasis on grammar, very important in itself, leads nowhere. It is not knowledge alone that counts in any vocation but the application of it.

"These Art World essays will doubtless be read with interest; but, in so far as they are written by professionals, the question will inevitably arise, what quality of accomplishments have we from these men? Is their art likely to endure? The answer will measure the worth of their essays.

—Macbeth's Art Notes.

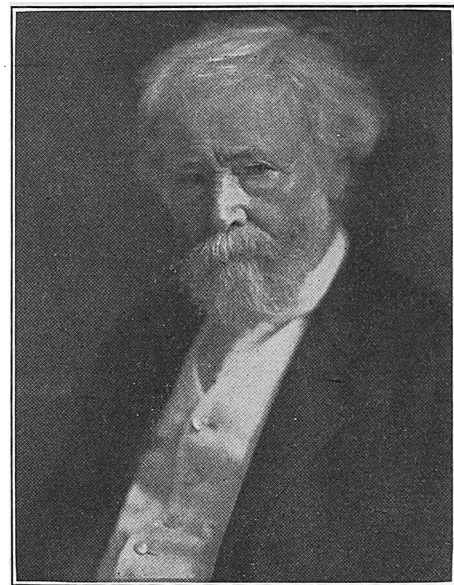
Not many local art patrons are aware of the fact that W. DeB. Nelson, editor of the International Studio, is an artist of ability. An exhibition of watercolors, painted by him during the past summer at Provincetown, Mass., soon to be held, will surprise his friends. Mr. Nelson's pictures are good in color, broadly painted and interesting in subject and design.

Arthur Criss has moved from the Healy building, where he had a studio for several years and is now at 1947 Broadway.

## OBITUARY.

## J. J. Enneking.

John J. Enneking, a distinguished landscape painter, whose speciality was the representation of late November twilight, died in Boston, Nov. 16, at the age of 76. He was born in Minster, Ohio, Oct. 4, 1840, the son of a farmer, and early showed artistic inclinations, in which he was encouraged by his parents. He first studied drawing, when eighteen, at Mt. St. Mary's College in Cincinnati, and received much encouragement from President Rosecrans, brother of the General. When the Civil War broke out the young man enlisted on the Union side and was severely wounded. During his convalescence, a visit to an exhibition of oils at Cincinnati aroused still further his ambition to be an artist. In 1868 young Enneking went to Boston and studied lithography under Prof. Richardson, but he soon gave this up, and having been left some money went into the hardware business. He soon, however, found himself in debt on account of the fall in the value of gold. His wife then spurred her husband on to adopt, finally, an artistic career. He started with



JOHN J. ENNEKING.  
Courtesy, John H. Garo, photographer,  
and Boston Transcript.

pastels, and then abandoned them for oils. In 1873 the artist went abroad and studied both the figure and landscape in Munich. He also painted in Venice, and then went to Paris, studying for three years under Bonnat, and having also the benefit of some instruction from Daubigny. The artist returned to this country about the time of the Centennial in 1876, and opened a studio in Boston. After two years he made another trip to Europe, returning finally to settle for good in Boston.

Mr. Enneking, who was signally honored last year by the breakfast given him, by his brother artists, at the Copley-Plaza Hotel, was a member of the Boston Art Club, the Twentieth Century Club, the Rotary Club, the Pudding Stone Club and the Hyde Park Historical Society. He is survived by a widow who was Miss Mary E. Elliott of Corinnia, Me., a son, J. Eliot Enneking, an artist of talent, and two daughters, Mrs. Percy W. Long of Cambridge, and Mrs. Grace Ward of Dorchester.

The funeral took place on Monday at the Unitarian Church in Hyde Park, Mass.

## Edward Runge.

Edward Runge, an importer for many years of Oriental porcelains and rugs, died Monday last at Flushing, L. I., in his 69th year. He was born at Hanover, Germany, and came to this country when a youth. He brought over, after trips to China, many of the most important pieces in the Morgan, Altman, Garland and Havemeyer collections, was said to be the only Caucasian ever granted an audience by the Dowager Empress of China, and was a friend of Li Hunc Chang and of the first President of China, Yuan Shih-Kai. In 1885, he represented the firm of Herter Brothers and was later with William Baumgarten & Co. In 1891, Mr. Runge became associated with Mr. Thomas B. Clarke and retired on account of ill health in 1911. He married in 1871 Miss Louise Baumgarten and leaves his widow, four sons and three daughters.

## John Klackner.

John Klackner, who succeeded his brother, Christian, who died last summer, as head of the well-known art print firm of Klackner & Co., 7 West 28 St., died suddenly Nov. 20, at the Pennsylvania station, at the age of 68. He had been associated with the firm, which also has a London branch for many years. He was a widower, and is survived by a son, Mr. George C. Klackner.